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## MESSIAH.

And the glory of the Lord.  
All we shall purify.  
All we, like sheep.  
For unto us a child is born.  
Glory to God.  
His yoke is easy.  
Oh, Thou that tellest. (Song and Chorus.)  
Hallelujah.  
Lift up your heads.  
The Lord give the word.  
Their sound is gone out.  
Worthy is the Lamb.

## JUDAS MACCABEUS.

Mourn, ye afflicted children.  
O Father, whose Almighty power.  
We come in bright array.  
The fearful of danger.  
Fillen is the foe.  
Hear me, O Lord.  
Tune your harps.  
Hail, Judaea's happy land.  
We hear.  
We never will bow down.  
Hallelujah, Amen.

## ELIJAH.

Wants he to God.  
He is watching over Israel.  
Angels' choir—Lift thine eyes.  
Yet loth the Lord see it not.  
Blessed are the men, &c.  
Hail, we cry to thee. (No II.)  
He that shall endure to the end.  
Behold, God the Lord passed by.

## SAMSON.

A wake the trumpet's lofty sound.  
Oh, first created being.  
Then, round about the stary throne.  
Fixed in His everlasting seat.  
To fame immortal go.  
G e t Dagon has subdued our foe.  
Let their celestial concerts, &c.

## ST. PAUL.

Stone him to death.  
Hurry and liberate they.  
How lovely are the messengers.  
Sleepers, wake.  
To God on high.  
Oh, great is the depth.  
Oh, be gracious.

## MOUNT OF OLIVES.

Hallelujah Chorus.

## ISRAEL IN EGYPT.

He gave them hailstones for rain.  
But, as for his people.  
But the waters overwhelmed, &c.  
Thy right hand, O Lord.  
Sing ye to the Lord. (The Horse and his Rider.)

## ORATION.

A wake the harp.  
Achieved in the glorious work.  
The marvellous work. (Song and Chorus.)  
The heavens are telling.  
The Lord is great.

## SEASONS.

Come, gentle spring.

## WOMAN OF SAMARIA.

Therefore with joy, &c.  
Come, O Israel.  
And blessed, blessed be the Lord.

## ELL.

Let the people praise Thee.  
No evil shall befall Thee.  
Angels' Chorus. (Female voices.)

## NAAMAN.

The curse of the Lord.  
When I mine over Israel.  
With sheathed sword.  
God, who cannot be unjust.

## JOSHUA.

See, the conquering hero comes.  
The great Jehovah.

## HYMN OF PRAISE.

Let all men praise the Lord.  
I waited for the Lord. (Duet and Chorus.)  
All ye that cried unto the Lord.

## PASSION MUSIC. (According to St. Matthew.)

Three Chorals. (Nos. 3, 5 & 6.)  
Around thy tomb here sit we weeping.

## MOZART'S TWELFTH MASS.

Gloria.

## MOSES IN EGYPT.

Night's shade no longer.  
Prayer (O Thou, whose power).

## STABAT MATER.

Indulmatus. (Song and Chorus.)

## AS THE HART PANTS.

At the hart pants.

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A strong castle is our Lord.

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Hail! Merry, Merry Christmas .....	Young. 6	Sweet and Low .....
Happy and Light .....	Hokemian Girl. 6	Swiss People's Song .....
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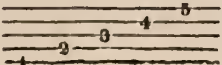
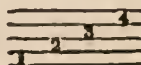
The characters by which Musical Sounds are expressed, are called Notes ; there are in Music but seven notes, and they are named from the first seven letters of the Alphabet,

A, B, C, D, E, F, G.

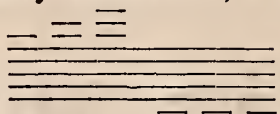
When a Melody extends to eight, nine or more notes, you begin at the eighth, and repeat the foregoing letters in the same order. In a descending melody the letters are named backwards,

G, F, E, D, C, B, A.

## STAFF.

A Staff consists of five parallel lines, Ex :  and four spaces between the lines, Ex : 



on which lines or spaces the heads of the notes are placed. When the melody ascends above, or descends below the staff, the heads of the notes are placed on lines, called Ledger lines, Ex:  or in the spaces formed by the Ledger Lines.

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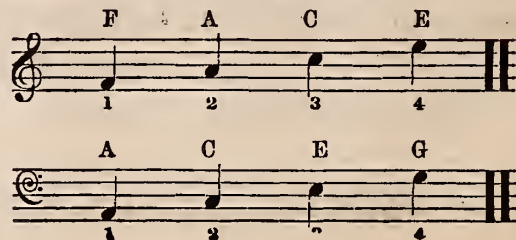
The Treble Clef is shaped thus:  The Base Clef is shaped thus: 

### NAMES OF THE NOTES.

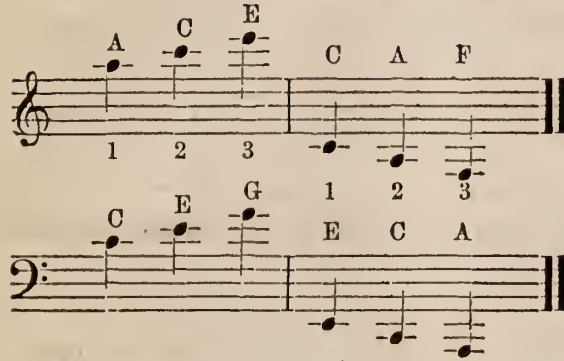
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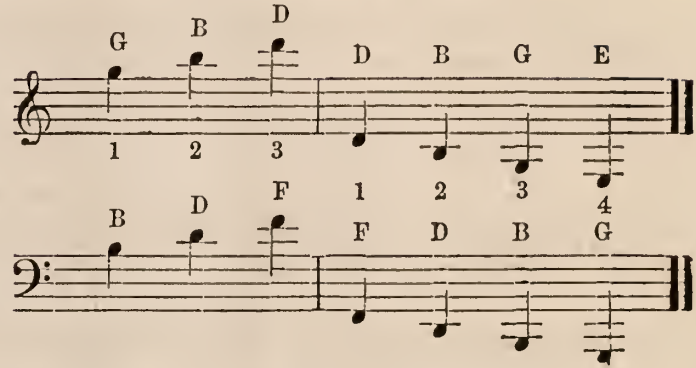
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










LEDGER LINES ABOVE AND UNDER THE STAFF.



SPACES ABOVE AND UNDER THE STAFF.



THE CHARACTERS OF THE NOTES, AND THEIR RESPECTIVE RESTS.

NOTES.						
NAMES.	Whole note.	Half note.	Quarter note.	8th note.	16th note.	32nd note.
RESTS.						

**A TABLE OF THE VALUE OF THE NOTES,**  
SHOWING THEIR RESPECTIVE PROPORTIONS.

One Whole note is equal

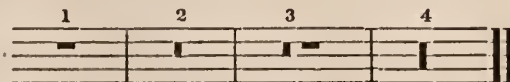
to 2		which are equal
to 4		which are equal
to 8		which are equal
to 16		which are equal
to 32		

N. B. The perpendicular lines which are drawn through the above Table produce at one view a Table of the value of each of the Notes.

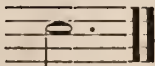


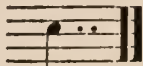
## THE RESTS.

Rests are characters denoting silence, equal in duration to that of the Notes which they represent, and are intended, either to produce some particular effect, or to complete the Measure. When there is a rest of several Measures, which frequently occurs in playing with other instruments, the number of Measures is either marked by a figure over the Staff, or by small strokes across it. Ex:



## THE DOT AND DOUBLE DOT.

A Dot added to a Note makes it half as long again. Ex:  is equal to a half note and a quarter note,

or three quarter notes. A second Dot added to a Note makes it three fourths longer. Ex:  is equal to a quarter, an eighth, and a sixteenth.

A Dot or Double Dot added to a rest makes it half, or three fourths longer.

Ex: ♮· is equal to ♮ ♮, or ♮·· is equal to ♮ ♮ ♮.

## THE SHARP, FLAT, AND NATURAL

A Sharp # raises a note a Semitone, or half tone.

A Flat ♭ lowers a note a Semitone, or half tone.

A Double Sharp × raises a note two Semitones, or whole tone.

A Double Flat  $\flat\flat$  lowers a note two Semitones, or whole tone.

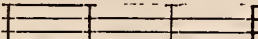
A Natural  $\natural$  placed before a note already sharp or flat, reduces it to its original state.

A Natural to take off a Double Sharp  $\sharp\sharp$  or a Double Flat  $\flat\flat$ .

A Double Sharp cannot be used but to a Note already sharp, and the same rule holds good as to the Double Flat.

When a Sharp or a Flat is placed immediately after the Clef, on a line or in a space, all the notes on such line or space and their octaves, are played sharp or flat throughout that Movement; but it frequently happens that a sharp, flat, or natural is introduced in the progress of a Movement, and it is then termed an accidental sharp, flat, or natural; such accidental only affects the notes of the Measure.

### TIME.

A Musical Composition is divided into equal measures, by perpendicular lines drawn through the Staff, called Bars, Ex:  All the Notes therefore that are placed between two Bars constitute one Measure.

Every measure must contain a certain number of Notes, or what is equal to them. A measure may be wholly or partially filled with Rests, according to the Time marked at the beginning of a movement.

There are two sorts of Time :— Common or equal, and Triple or unequal,— each of which is either Simple or Compound.

Simple Common Time is expressed by  $\text{C}$ ,  $\text{C}$ , or  $\frac{2}{4}$ .

Compound Common Time is expressed by  $\frac{6}{4}$ ,  $\frac{6}{8}$ ,  $\frac{1^2}{4}$ ,  $\frac{1^2}{8}$ .

Simple Triple Time is expressed by  $\frac{3}{2}$ ,  $\frac{3}{4}$ , or  $\frac{3}{8}$ .

Compound Triple Time is expressed by  $\frac{9}{4}$ , or  $\frac{9}{8}$ .

When the Time is expressed by  $\text{C}$ , or  $\text{C}$ , the Measure or Bar contains one Whole note or its equivalent.

When the Time is expressed by Figures, the under figure will always inform you how many parts the Whole note is to be divided into, and the upper figure the number of such divisions requisite to fill the measure.

Ex:  $\frac{2}{4}$ . The 4 denotes that the Whole note is to be divided into 4 equal parts; the 2, that the measure will require two of those four parts to fill it; consequently, the  $\frac{2}{4}$  denotes that the measure must have two quarter notes, or their equivalent.

Ex:  $\frac{6}{8}$ . The 8 denotes that the Whole note is to be divided into 8 equal parts; the 6, that the measure will require six of those eight parts to fill it; consequently, the  $\frac{6}{8}$  denotes that the measure must have six eighth notes, or their equivalent: and the same of all the other figures.

The Double Bar, thus, **||** divides the measures into Strains; and when dotted thus, **:||** or **:|||**: denotes that the Strain is to be repeated.



## APPOGGIATURA, or LEANING NOTE.

Compound Appoggiatura.

As Written, 

As Played. 

## GRACES.

Graces are Notes which are added by the performer to embellish the Melody. The principal are the Shake, the Beat, the Appoggiatura, and the Swell. The marks by which these embellishments are indicated, and the mode of playing them, are as follows.

As Written, 

As Played. 

A TABLE OF ALL THE KEYS.

Major Keys.	<p>C G D A E B F# C#</p>
Relative Minor Keys.	<p>A E B F# C# G# D# A#</p>
Major Keys.	<p>F B<math>\flat</math> E<math>\flat</math> A<math>\flat</math> D<math>\flat</math> G<math>\flat</math> C<math>\flat</math></p>
Relative Minor Keys.	<p>D G C F B<math>\flat</math> E<math>\flat</math> A<math>\flat</math></p>

SCALE OF E $\flat$ , OR SOPRANO SAX HORN.

The Soprano Sax Horn plays same part as E $\flat$  Bugle.

No. 1.

Open Sounds.      First Valve.      Second Valve.      Third Valve.

C G C E G B $\flat$  C    B $\flat$  F B $\flat$  D F A $\flat$  B $\flat$     B $\flat$  F $\sharp$  B $\flat$  D $\sharp$  F $\sharp$  A $\flat$  B $\flat$     A E A C $\sharp$  E G A

Diatonic Scale.

G A B C D E F G A B C D E F G A B C

Chromatic Scale.

F $\sharp$  G G $\sharp$  A A $\sharp$  B C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C



SCALE OF B $\flat$ , OR ALTO SAX HORN.

The Alto Sax Horn plays same part as B $\flat$  Cornet.

No. 2.

Open Sounds.      First Valve.      Second Valve.      Third Valve.

C G C E G B $\flat$  C    B $\flat$  F B $\flat$  D F A $\flat$  B $\flat$     B $\natural$  F $\sharp$  B $\natural$  D $\sharp$  F $\sharp$  A $\sharp$  B $\sharp$     A E A C $\sharp$  E G A

Diatonic Scale.

G A B C D E F G A B C D E F G A B C

Chromatic Scale.

F $\sharp$  G $\sharp$  A $\sharp$  B C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C

SCALE OF E $\flat$ , OR TENOR SAX HORN.

The Tenor Sax Horn plays same part as E $\flat$  Ophicleide.

No. 3.

Open Sounds.      First Valve.      Second Valve.      Third Valve.

C G C E G B $\flat$  C    B $\flat$  F B $\flat$  D F A $\flat$  B $\flat$     B $\flat$  F $\sharp$  B $\flat$  D $\sharp$  F $\sharp$  A $\flat$  B $\flat$     A E A C $\sharp$  E G A

Diatonic Scale.

G A B C D E F G A B C D E F G A B C

Chromatic Scale.

F $\sharp$  G G $\sharp$  A A $\sharp$  B C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C

SCALE OF E $\flat$ , CONTRA BASS SAX HORN. (3 Valves.)\*

Open Sounds.

First Valve.

Second Valve.

Third Valve.

No. 6.

E $\flat$  B $\flat$  E $\flat$  G B $\flat$  D $\flat$  E $\flat$  F G D $\flat$  A $\flat$  D $\flat$  F A $\flat$  C $\flat$  D $\flat$  D $\flat$  A $\flat$  D $\flat$  F $\sharp$  A $\flat$  C $\sharp$  D $\sharp$  C G C E $\flat$  G B C

Diatonic Scale.

B C D E F G A B C D E F G A B C D E

Chromatic Scale.

A $\sharp$  A $\sharp$  B C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C C $\sharp$  D D $\sharp$

Open Sounds.

Fourth Valve.

\* A Fourth Valve is sometimes added to this Instrument.

[3]

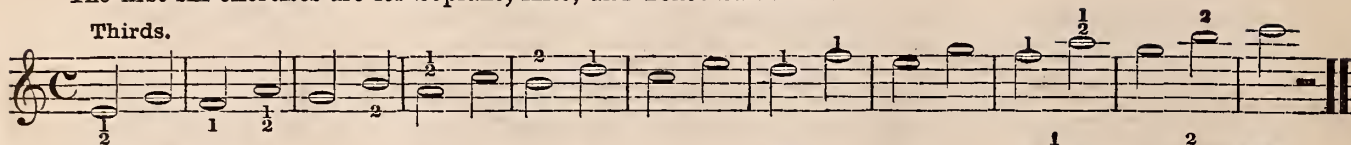
By using this valve, some of the lower tones are much better, and some tones are produced which could not be made without it.



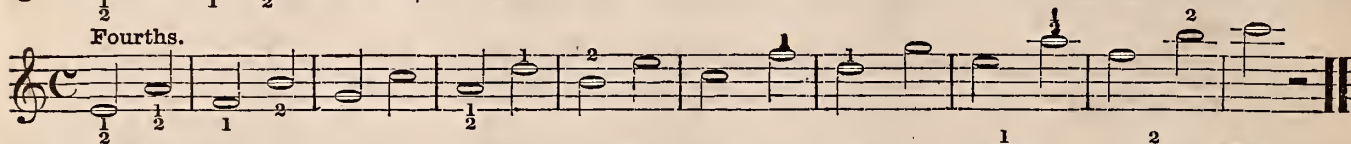
## EXERCISES ON VARIOUS INTERVALS.

The first six exercises are for Soprano, Alto, and Tenor Sax Horn.

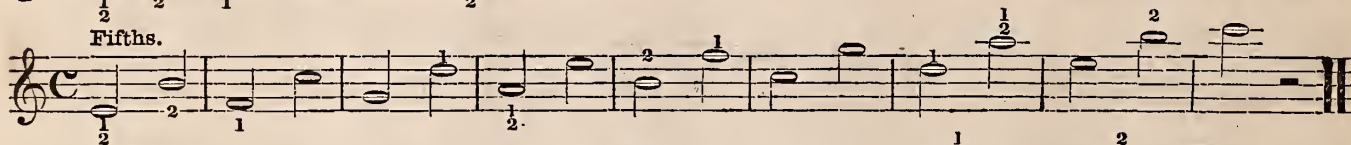
Thirds.



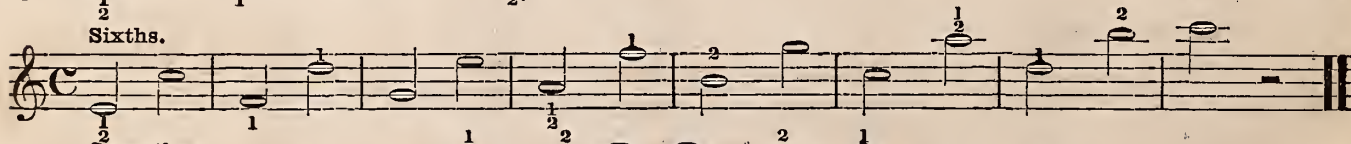
Fourth.



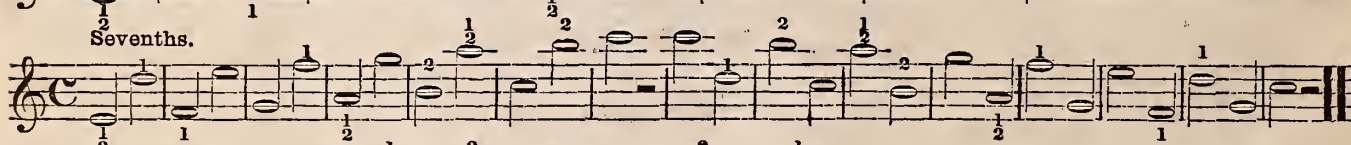
Fifths.



Sixths.



Sevenths.

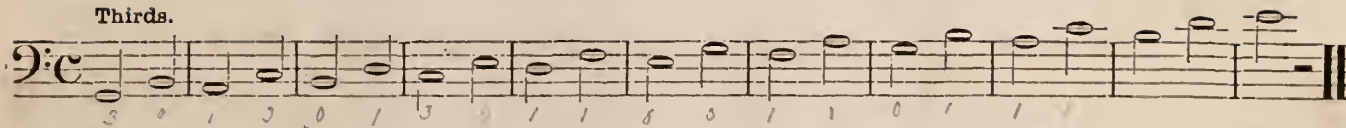


Octaves.

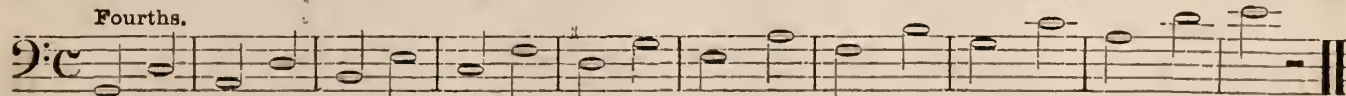


EXERCISES FOR BASE, AND BARITONE SAX HORN

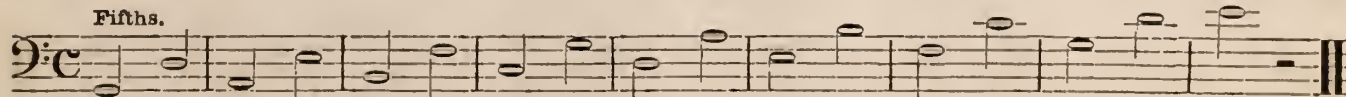
Thirds.



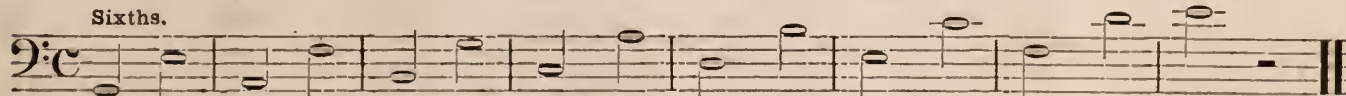
Fourths.



Fifths.



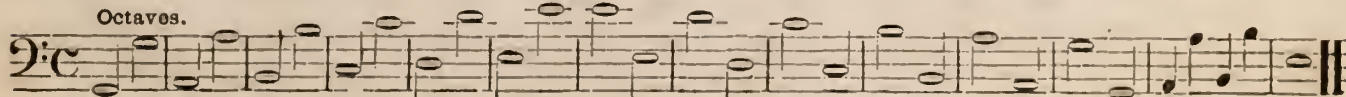
Sixths.



Sevenths.



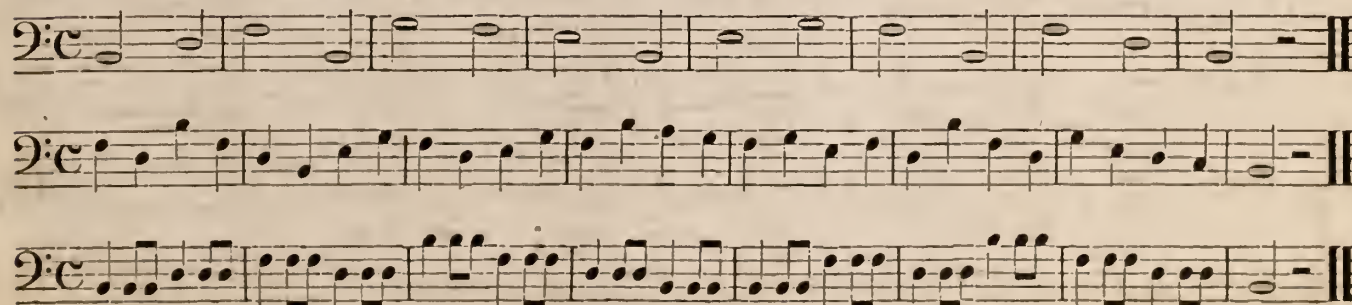
Octaves.



The following lessons are in the Natural scale of the Sax Horn, and should be played pronouncing the word *Te*, to acquire a good tone and firm Embouchure. It will be perceived that a portion of the exercises are written in the Treble Clef, and a portion in the Base Clef.

**EXERCISES FOR SOPRANO, ALTO, OR TENOR SAX HORN.**



EXERCISES FOR E $\flat$  CONTRA BASE SAX HORN.EXERCISES FOR B $\flat$  BASE, OR B $\flat$  BARITONE.



The following lessons are strongly recommended to be practised with the view to enable the Student to perform with facility, the staccato and gliding passages, without which it is impossible to give to music its proper expression.

**EXERCISES FOR SOPRANO, ALTO, AND TENOR SAX HORN.**

No. 1. 

No. 2. 

No. 3. 

No. 4. 

No. 5. 

No. 6. 

No. 7. 

EXERCISES FOR B $\flat$  BARITONE SAX HORN.

No. 1. 

No. 2. 

No. 3. 

No. 4. 

No. 5. 

No. 6. 

No. 7. 

## VANKEE DOODLE.

ARRANGED FOR A SAX HORN BAND OF TEN INSTRUMENTS.

Ep Soprano.

1st. Bb Alto.

2nd. Bb Alto.

1st. & 2nd. Eb Tenor.

Bb Baritone.

1st. & 2nd. Base.

Drums & Cymbals.

The musical score is written for a Sax Horn Band of ten instruments. It consists of seven staves. The first six staves are for woodwinds: Soprano (E-flat), Alto (B-flat), Alto (B-flat), Tenor (E-flat), Baritone (B-flat), and Base (B-flat). The seventh staff is for Drums and Cymbals. The music is in 2/4 time and ends with a double bar line and repeat dots. The key signature has one flat (B-flat).

YANKEE DOODLE. Concluded.

The musical score is arranged in six staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff includes trills marked 'tr'.



## AULD LANG SYNE.

**E♭ Soprano.**

**1st B♭ Alto.**

**2d B♭ Alto.**

**E♭ Tenors.**

**B♭ Baritone.**

**1st and 2d Base.**

**Drums and Cymbals.**

The musical score is for the song "Auld Lang Syne" and is arranged for a saxophone band. It consists of seven staves. The first six staves are for melodic parts: Soprano (E♭), Alto (1st B♭), Alto (2d B♭), Tenors (E♭), Baritone (B♭), and Base (1st and 2d). The seventh staff is for Drums and Cymbals. The key signature has one flat (B♭) and the time signature is 2/4. The tempo is marked with a 'p' (piano) at the beginning of each melodic staff. The Soprano part begins with a quarter rest followed by a series of eighth and sixteenth notes. The Alto parts follow a similar pattern. The Tenors play a harmonic accompaniment of chords. The Baritone and Base parts play a rhythmic accompaniment of eighth notes. The Drums and Cymbals play a simple rhythmic pattern of eighth notes.

## AULD LANG SYNE; Concluded.

A musical score for the song "Auld Lang Syne," concluding. The score is written for saxophone and is arranged in seven staves. The first four staves are in treble clef, and the last three are in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music is marked with a piano (*p*) dynamic. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and repeat signs. The final measure of the piece is a double bar line with repeat dots.

## HAIL COLUMBIA.

E♭  
Soprano.

1st B♭  
Alto.

2d B♭  
Alto.

E♭ Tenors.

B♭  
Baritone.

1st and 2d  
Base.

Drums and  
Cymbals.

The musical score is written for six parts. The first five parts (Soprano, Alto, Tenors, Baritone, and Base) are written in treble and bass staves with a key signature of two flats (B♭ and E♭) and a common time signature (C). The sixth part, Drums and Cymbals, is written in a bass staff with a common time signature (C). The score begins with a forte (ff) dynamic. The first two measures include trills (tr) for the Base and Drums/Cymbals parts. The music is a march-like melody with a strong rhythmic pattern.

## HAIL COLUMBIA, Continued.

This musical score is for the song "Hail Columbia" and is arranged for saxophone and horn. It consists of seven staves, with the first four in treble clef and the last three in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets. The first staff has a first ending bracket labeled "1a." and a second ending bracket labeled "2a." The second and third staves contain triplet markings. The fourth staff features a double bar line with repeat dots. The fifth staff has a trill marking "tr" above a note. The sixth staff has a trill marking "tr" below a note. The seventh staff continues the melodic line. The score concludes with a final double bar line.



Schatzman's Sax Horn Instructor.  
HAIL COLUMBIA. Continued.

The musical score is arranged in six staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). The music features various dynamics including piano (*p*) and forte (*f*), and includes trills (*tr*) in the final two staves.

Staff 1: Treble clef, starts with a whole rest, followed by eighth and sixteenth notes. Dynamics: *p*, *f*, *p*, *f*.

Staff 2: Treble clef, continues the melody with eighth and sixteenth notes. Dynamics: *f*, *f*.

Staff 3: Treble clef, contains whole rests for the first two measures, then continues the melody. Dynamics: *f*, *f*.

Staff 4: Treble clef, continues the melody with eighth and sixteenth notes. Dynamics: *p*, *p*, *f*.

Staff 5: Bass clef, contains whole rests for the first two measures, then continues the melody. Dynamics: *f*, *f*.

Staff 6: Bass clef, continues the melody with eighth and sixteenth notes, including trills (*tr*). Dynamics: *tr*, *tr*.

## HAIL COLUMBIA. Concluded.

This musical score is for a Sax Horn, concluding the piece 'Hail Columbia'. It consists of seven staves of music. The first four staves are in treble clef, and the last three are in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff includes trills marked 'tr'.

The score is written for a Sax Horn, indicated by the key signature of one flat (B-flat) and the time signature of 2/4. The music is in common time (C) and concludes with a double bar line. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes) and rests, typical of a saxophone or horn part. The final staff includes trills marked 'tr'.

## PARTANT POUR LA SYRIE.

Score for "PARTANT POUR LA SYRIE." featuring Eb Soprano, 1st. Bb Alto, 2nd. Bb Alto, 1st. & 2nd. Eb Tenor, Bb Baritone, 1st. & 2nd. Base, and Drums & Cymbals. The music is in common time (C) and begins with a forte (f) dynamic. The Eb Soprano part features a melodic line with eighth and sixteenth notes. The 1st. Bb Alto and 2nd. Bb Alto parts play a rhythmic pattern of eighth notes. The 1st. & 2nd. Eb Tenor part plays a harmonic pattern of chords. The Bb Baritone part plays a rhythmic pattern of eighth notes. The 1st. & 2nd. Base part plays a rhythmic pattern of eighth notes. The Drums & Cymbals part plays a rhythmic pattern of eighth notes. The score concludes with a piano (p) dynamic.

**Eb Soprano.**

**1st. Bb Alto.**

**2nd. Bb Alto.**

**1st. & 2nd. Eb Tenor.**

**Bb Baritone.**

**1st. & 2nd. Base.**

**Drums & Cymbals.**

PARTANT POUR LA SYRIE. Continued.

This musical score is for a Sax Horn and consists of seven staves. The first six staves are arranged in three pairs, with the top staff of each pair in treble clef and the bottom staff in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music is written in a melodic style with various note values including eighth, quarter, and half notes, as well as rests. The seventh staff at the bottom is a single bass clef staff that remains empty throughout the piece.



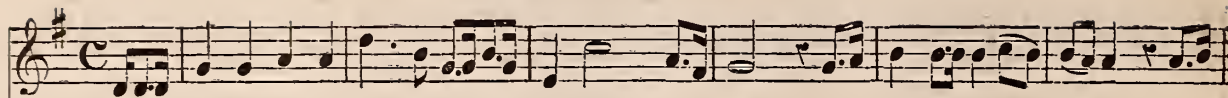
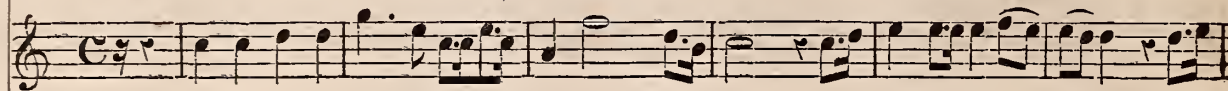
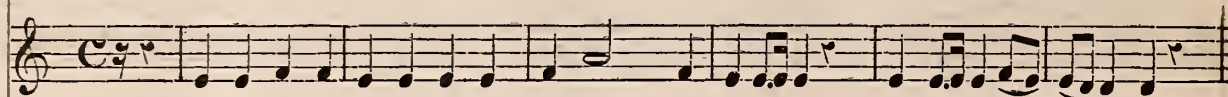
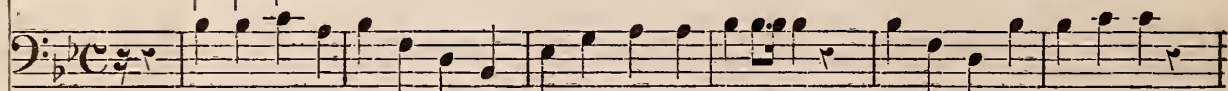
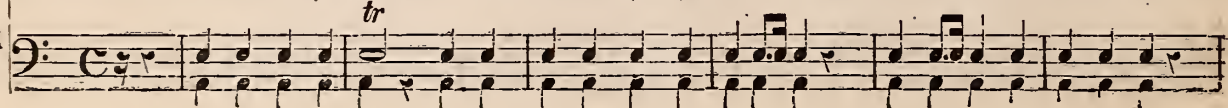
## PARTANT POUR LA SYRIE, Continued.

The musical score is written for Sax Horn and consists of seven staves. The first five staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features various melodic lines, chords, and trills. The bottom staff includes trill markings 'tr' and a dynamic marking 'p'.

PARTANT POUR LA SYRIE, Concluded.

The musical score is arranged in seven staves. The first four staves are in treble clef, and the last three are in bass clef. The key signature has two flats (B-flat and E-flat). The music features various melodic lines and harmonic accompaniment, with dynamic markings 'f' (forte) appearing on several staves. The piece concludes with a double bar line.

## MARSEILLAISE.

E $\flat$   
Soprano.1st B $\flat$   
Alto.2d B $\flat$   
Alto.E $\flat$  Tenors.B $\flat$   
Baritone.1st and 2d  
Base.Drums and  
Cymbals.

## MARSEILLAISE, Continued.

76

*p*

*p*

*p*

*tr* *tr*

*p*



MARSEILLAISE. Continued.

[illegible]

## MARSEILLAISE. Concluded.

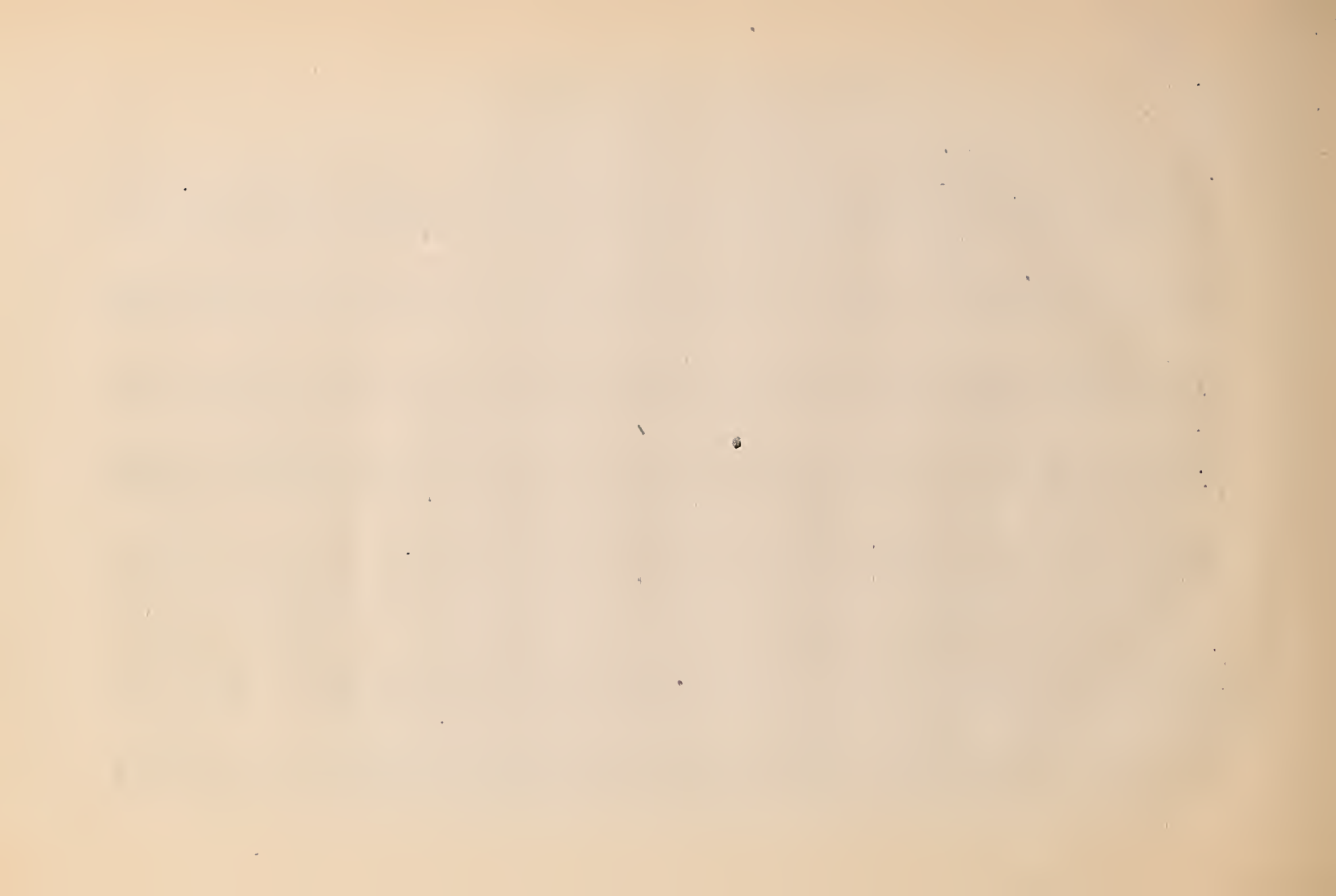
2nd. time. *ff*

*mf*

1 a.

2 a.

The musical score is written for six staves. The first two staves are in treble clef with a key signature of one sharp (F#). The last four staves are in bass clef with a key signature of one flat (Bb). The score is divided into two systems of three staves each. The first system begins with a '2nd. time' instruction and a fortissimo (*ff*) dynamic marking. The second system begins with a mezzo-forte (*mf*) dynamic marking. The score concludes with two first endings (1 a. and 2 a.) marked above the final measures of the first staff in the second system.



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